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were respectively of the Minister to England, Joseph H. Choate, and James C. Carter. Both were exceedingly able, the latter being more satisfactory, if less showy. To the likeness of Mr. Choate there was an unfortunate expression to the mouth, which had a droop not of the happiest, though otherwise there was the dash Sargent gives to all he does. Mr. Carter's portrait, in its quiet, refined color, simple modeling, and astonishingly direct workmanship, showed the American Royal Academician at his best; and if it did not quite approach the distinction of the famous Wertheimer portrait, it must be remembered that an artist cannot keep himself at concert pitch always. But Mr. Sargent's art has matured and developed in a remarkable way, until he must be acknowledged to-day as quite without a superior among the portraitists of the world, and indeed he is already entitled to a place with the greatest of the painters of all time. We are perhaps a little too near to get a proper perspective on him, but with time he will surely get his due, and receive that unqualified approbation which a living man rarely, if ever, obtains.



THE AMERICAN SOCIETY OF MINIATURE PAINTERS

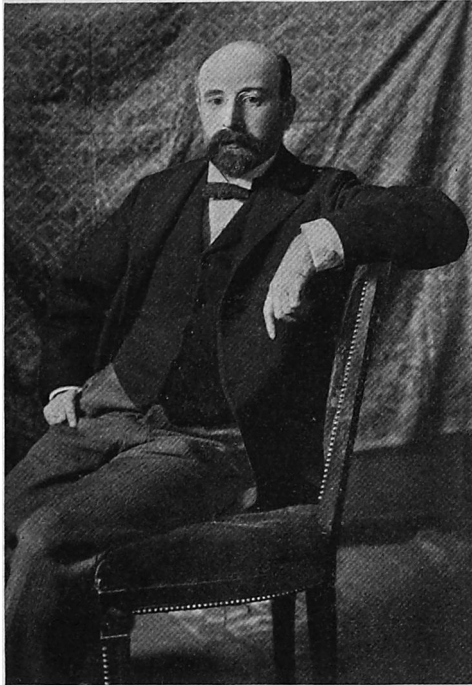


PORTRAIT OF MISS A. R.
BY I. A. JOSEPHI

Since the time of Durand, who lived and painted portraits in Annapolis prior to 1759, miniatures have held a conspicuous place of estimation in American art. Scarcely a Colonial family of any importance passed without leaving one or more of these precious heirlooms in portraiture which have more than kept green the memory of such artists as the Peales, Trumbull, Stuart, West, and Copley; and while all other branches of the arts have received much encouragement, and have been duly fostered by strong organizations such as the National Academy, American miniaturists have struggled along up to now without sufficient recognition either at home or abroad. Feeling the

need of an appreciation which such a society might be supposed to command, the American Society of Miniature Painters was instituted in March, 1899, by William J. Baer, Alice Beckington,

Lydia Field Emmet, Lucia Fairchild Fuller, Laura Coombs Hills, Isaac A. Josephi, John A. MacDougall, Theodora W. Thayer, Virginia Reynolds, and William J. Whittemore, in New York City. Naturally it was believed that an annual salon should be held, where the work of all American miniaturists, passed by a competent jury, might become known to the public; and thus the first annual exhibition of this young society was brought about in January of this year in the new galleries of Messrs. M. Knoedler & Company, New York City.



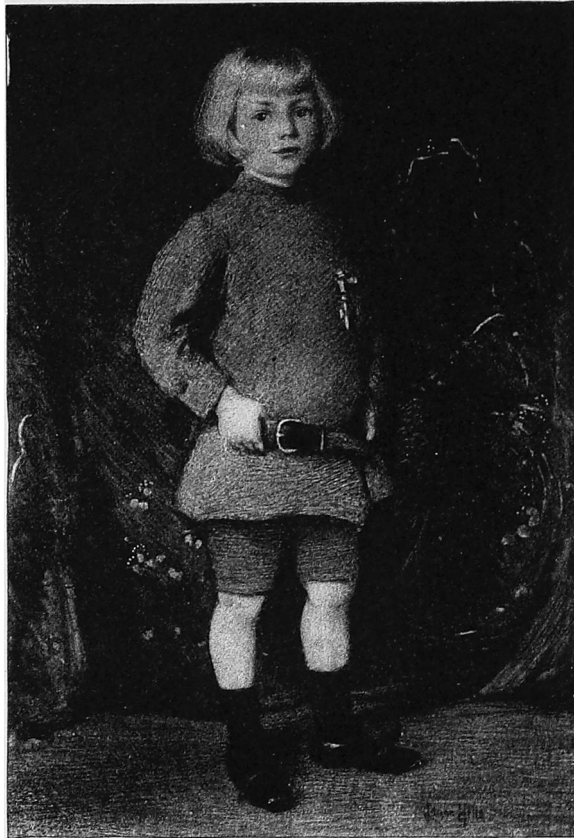
ISAAC A. JOSEPHI
PRESIDENT OF THE SOCIETY OF MINIATURE
PAINTERS

Mr. Josephi is accredited with the conception of the society, of which he is the first president, although he met with much opposition in his tenacious efforts to effect an organization, even among the very miniaturists who finally became charter members, because some of these same artists could not be convinced for a long time that there was any real need of an American society of miniaturists, and they felt quite equal to holding their own. However, when the full scope of the project was brought to their comprehension they could not fail to realize the benefits to be derived from their coöperation, benefits affecting the future as well as the present state of appreciation of the miniature as a work of art. Per-

haps Mr. Baer, the first secretary of the society, held out the longest; but finally he became a member, and entered into the work of the society with a fervor characteristic of his undertakings. Indeed, much of the "logical" success of the exhibition was due to his personal efforts.

First of all, a blessing should rest upon the heads of the members of the hanging committee, who put everything on the line—nor did they do it to keep the peace! The spacious exhibition-room was large enough to permit such an arrangement, but not so large as to make one feel that he had come to a haystack to look for a needle or

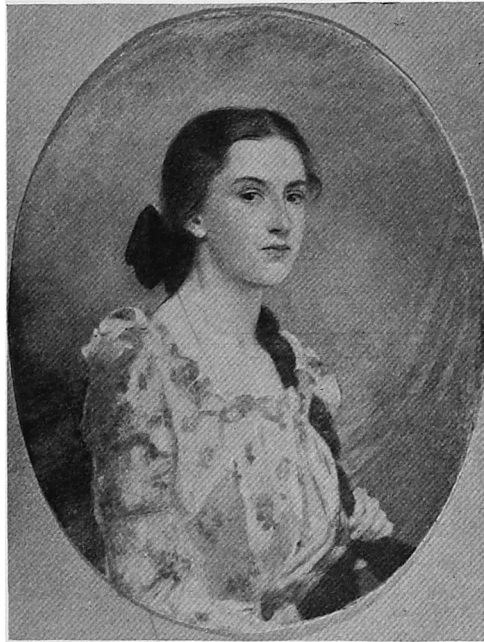
two. No one seems to know why no catalogue followed the elaborate prospectus and application blanks, and those persons who "souvenir" in and out of Fifth Avenue galleries found nothing but impressions to take away with them; but they must have been grateful, for these impressions could not have been other than most agreeable, as this exhibition was excellent and well worth the while. There was but one positively distressing thing to be seen—and here one is saved, by lack of having a catalogue, to chronicle it precisely; yet it is not uncharitable to say that it was a portrait of a lady, probably by her sister, and it hung on the east wall near H. V. Swope's "Girl in Pink." This latter miniature was delightfully fresh in its handling and quite away from the conventional. Helen Kirchner's attempts in this direction had absolute merit, but they showed too much sketchiness—that is, a sketchiness which showed a lack of development. On the other



PORTRAIT OF MASTER DONALD MOFFAT
MINIATURE BY LAURA COOMBS HILLS

hand, Mr. Josephi exhibited two miniatures, one of a man in sitting posture and the other a portrait head, which were quite as pleasing as anything else he had to show, although they were designated "sketches." Mr. Josephi's "Portrait of a Lady" was the object as well as the subject of much controversy. This certainly did look very much like a fashion-plate, well drawn, of course; and some miniaturists insisted that it was by far too modern for their art's limitations, while others insisted that their art had no limitations. Both sides seem to

be wrong, and one suggests in all friendliness that the art of the miniaturist is greatest in portraiture; wherefore promiscuous ladies, lacking identity though attired in the mode, do not constitute interesting enough subjects to make themselves great in art. Even the greatest painters are wary of them. Mr. Josephi spent much time and study in a group called "The Letter." Here we have a picture on ivory, and as such it is unusual; but we should always forget ivory, and when we do in this instance, it leaves nothing remarkable to us. Mr. Josephi's enthusiastic liberalism is commendable, of course, but



PORTRAIT OF MISS PRATT
MINIATURE, BY LAURA COOMBS HILLS

more so in its theory than in the practice of it which he has put forth. Nevertheless, his miniatures please the multitude. Miss Beckington's work reveals a feeling for the impressionistic, and a charming application of it, as in the portraits of Mr. Richard Hovey and Mr. Bliss Carman, which are handled in a brilliant manner, although they lack that which the knowledge of the apparent source of their inspiration gives them. Next to these, Miss Beckington's portrait of Mrs. Buford is to be noted. It is the best example of this artist's work, all considered. Mrs. Reynolds, the only exhibitor from Chicago, had an excellent picture, "The Smoker," very strong in its qualities; and



Copyright, by W. J. Baer

THE GOLDEN HOUR
BY W. J. BAER
Copyright, by W. J. Baer

Carl Weidner's "gray dawn" portrait effects and his portrait of Mrs. Weidner are about the best miniatures he has executed. The miniatures of John Lucas were remarkable in their sprightliness. The "Head of a Boy," by A. Klots, was especially good, and Mr. MacDougall showed some very creditable things.

The work of Mr. Baer is so widely known that a great deal of interest immediately centered on the wall where his miniatures were hung. Their even excellence is the outcome of Mr. Baer's academic ideas on the subject of miniatures, and his flesh tints are exquisite.



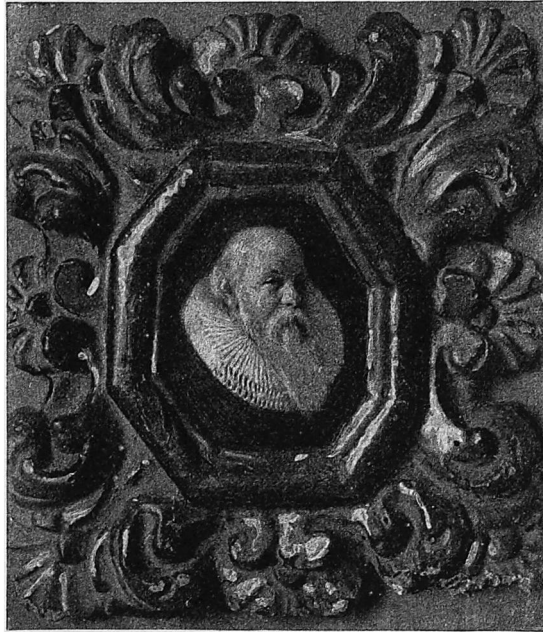
MRS. E. R. HEWITT AND CHILD
MINIATURE, BY W. J. BAER

The color of every one of his miniatures is in accord; and those artists who storm at "the photographic minuteness" in any miniaturist's manner may well look upon Mr. Baer's miniatures and be silenced. Perhaps his conservatism may appear extreme to the carelessly enthusiastic ones, yet the healthful beauty and vigor of it all is more than merely commendable.

"The Burgomeister," by Mr. Whittemore, had much strength and a wonderful color. It was most happily framed in an old scrollé which Mr. Whittemore picked up in Sienna, and this is mentioned as showing the importance of having miniatures properly framed, a thing

which cannot be said to have been universally borne in mind at this salon—indeed, some of Mr. Josephi's miniatures were "killed" by their careless and crude mountings.

One turns with delight to the contemplation of any works depicting childhood. None of us have forgotten our days in the golden age, and Miss Emmet constantly brings back to us the most delightful memories of girlhood and of boyhood and of babyhood in her wonderful miniatures. Miss Emmet's color is exquisite, and her daring but positive use of vermilion is unusual. Nearly every one of her miniatures might be called a flower of portraiture, for these

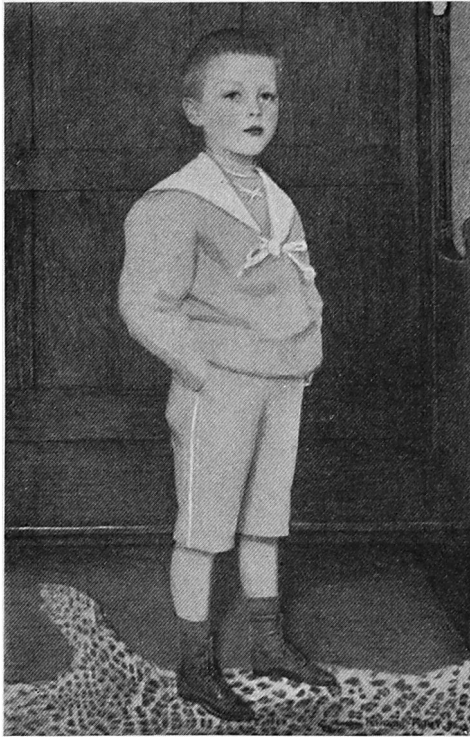


THE BURGOMEISTER, BY W. J. WHITEMORE

dainty things suggest gardens of lilies and lilacs. Miss Thayer shows a wee miniature of a wee speck of humanity, a baby's head painted in a cloud of sweet mist, as it were; and her other miniatures are successful.

Mrs. Fuller's achievements *are* achievements, and there could not be a more charming portrait of a boy than the one exhibited, which was splendidly painted, soft and rich in color, and of a simplicity equal to a drawing by Boutet de Monvel, withal of greater depth. It seems quite in place here to mention the fact that this miniature has the double success of being not only a good picture, but as well a good likeness, two qualities which bring portraiture to perfection.

And now one comes to the three miniatures which were the greatest things of the exhibition—for miniatures can be great: large portrait of an auburn-haired lady in gray ("Fire Opal," I am told, is the title of this ivory painting), "Study of a Head," and the "Portrait of Master Donald Moffat." Taking everything into consideration, one has the right to say that this last miniature (all were by Miss Hills) was the chef d'œuvre of the exhibition. The "Fire



PORTRAIT OF A BOY
MINIATURE, BY LUCIA FAIRCHILD FULLER

Opal" was quite as good in its way, but not so unique, although it was really a marvel in the art, while the "Study of a Head," with the stunning red bow, held every one's admiration.

When one comes to discuss such an exhibition by contemporaries, it will be seen that all historical allusion is useless and the anecdotal is denied. Nevertheless, this is written to bring the attention of miniaturists and collectors to the first exhibition of the sort that has ever been held in America.

GARDNER C. TEALL.